NOTES ON NEW BOOKS.

SACRED LATIN POETRY, chiefly Lyrical, selected and arranged for use; with Notes and Introduction: by Rich ARD CHENEVIX TRENCH, M. A. London.

We have been equally pleased with the contents of this volume, and with the object proposed by its editor and compiler. It is known to all our readers that the Latin Church during the middle ages witnessed the rise and progress of a species of versifi-cation formed on other principles than was that of the classical models bequeathed to posterity by heathenism. In the present volume, Mr. Trench, already favorably known to us by previous valuable publications, has presented to the public a collection of what he deems the "best sacred Latin poetry; and though we miss in this anthology some favorite specimens of the old Christian verse whose insertion was not precluded, we think, by the principles which have governed him in his selection, yet it is sufficiently replete with the fairest products to be called from the wide field of the mediæval hymnology to deserve the approbation of every reader who has found the time or inclination to cultivate a taste for this quaint old verse. The immediate aim of the learned editor in the work before us is to offer to the members of the established Church in England a selection of such Latin hymns as possess the highest poetical merit without the mixture of any doctrinal statements peculiar to the Dark Ages, and carefully excluding all productions which, however beautiful as works of poetic art or inspiration, would not consist with the faith and fealty due to his own spiritual mother. The present work, therehymns as will satisfy the cravings of any reader who wishes to drink deeply at these fountains of the old Christian poesy, but is to be regarded rather as an earnest of the field which remains to be explored and occupied by the interested student, as of yore the grapes of Eschol, the pomegranates and the figs borne by the messengers sent to spy out the "promised land" proved to the expectant children of and honey.' We are not of the number of those determined

montane divines to pine and sigh for the "dim religious light" which then prevailed alike in the court | Cain, as a type of the Jewish people : and the cloister, in society and the church. If the "dim light" of those ages had been confined to the cathedral and the convent for the gratification of a tanti piety, we do not know that the general effect would have been more disastrous then than is the amateur christianity of the present day; but when the "religious light" of an entire period and of a [or mark] on Cain." whole continent, the seat, too, of Christendom, has become so "dim" as to justify us in terming the times of its prevalence the "dark ages of Europe," we are led to say of such an epoch as the Teacher mirers, however, will hardly deny, as Mr. Trench thinks, time of the human mind, it is but fair to remember serves especial mention for its learned biblical allusion ed the spring-time that has now dawned upon the earth | dedicatory hymn: in order to burst into life and beauty. It is, however, with the theology of this period that our subject brings us into more immediate contact. Of this it is not too much to say that it was partly the cause and partly the effect of the christianized barbarism and barbaric christianity which then prevailed throughout Europe. Society acted on the church and the church re-acted on society. That neither was then in its purest state will be de- in the works of the "mellifluous Doctor," St. Bernard, a nied, we presume, by none, not even by the most philo- commentator on the mediæval hymns will find nearly all sophizing historian of the one or by the most zealous en- that is necessary for their elucidation. From the prophecomiast of the other. Still, the middle ages and the cies of Ezekiel, as from the "chambers of imagery," symchurch of the middle ages have much by which to inte-bolical representations are drawn by Adam of St. Victor, between the heathen and the christian ideal of beauty! rest and instruct the inquisitive student; we say inquisi- in "number almost numberless;" and it can easily be this was all that the old poetry yearned after and strove tive, for its treasures of instruction and entertainment do imagined that these type-seeking rhymers especially loved to express; and this was all which its metrical frame-not lie upon the surface; like the precious metals which to riot "fanoy free" amid the gorgeous symbolism of the works were perfectly fitted for expressing." But the lark in the unwrought ore of the mine, they must be Apocalypse, the artistic character of which, we learn from Christian Revelation opened new fountains of inspiration, sought and sifted by the patient gatherer. Of course, as Mr. Trench, has been made the theme of interesting rewhole middle age theology is to be ignored and placed Art. A work more germain, however, to this entire sub- had conveyed the waters of Castaly, and therefore carved thing but harm—all those must be expected to disap- Jameson's "Poetry of Sacred and Legendary Art," in subsists between the metrical forms of the heathen and for the very idea of the book expressly purports to rest on honor to the research and genius of the learned authoress. the majestic Gothic cathedrals, those "poems in stone," the supposition that it is worth our while to know what The mediaval hymns, as our readers can readily infer, as they have been called. In the former each line and the feelings of these ages were; what the Church was do- are replete with allusions to the legendary lore which then the deepest things of their hearts, will be voices in St. Victor, frequently alludes to the vulgar legend of his so much charm the sense as fill the soul with images that Christianity." which we may also utter and embody the deepest things day which taught that the lioness was wont to bring forth solemnize while they soothe. of our own. Mr. Trench might justly claim, we think, from her young dead, and so kept them for three days, until his readers, not only exculpation but actual gratitude for their father breathed in their faces the breath of life, re- associated and identified with all that was impure and what has evidently been to himself, in the work before garding it as a natural type of that "lion of the tribe of profane in the pagan worship, and for this reason alone us, a labor of love.

are many which can only be found in "costly editions of poems to the manifold legends which connect the cross the Fathers or later mediaval writers, or in other collectivity with the "tree of life in the midst of the garden;" legends tries and sorceries they had pandered, and in whose sertions of the very rarest occurrence." The greater part which set forth that a slip of this tree was planted by vice they had contracted a taint and contamination of of them, however, had been previously made accessible Seth, the son of Adam, on his father's grave, that is, on which they could never be divested. The Christian moto those interested in this department of letters, by the Golgotha, as the spot was called, it is said, where Adam rality, therefore, as well as the Christian taste, instinclearned, elaborate, and comprehensive work of Daniel, a was buried. "It grew here from generation to genera-German theologian and scholar, entitled "Thesaurus tion-each significant implement for the kingdom of God, of heathenism, and early began to seek other metrical Hymnologicus," &c.; a collection invaluable to the student the staff of Moses, the rod of Aaron, the pole on which forms than those which had been prostituted to a false of church history as well as lover of church melody; for the brazen serpent was exalted, having been taken from religion. as the ballads of a nation are pronounced by the well- it; till at last, in its extreme old age, its well-nigh dead known saying on this point even more important than a stock farnished the wood of the cross, and thus became, nation's laws, so also the lyrics of the church afford us a in the highest sense, the true tree of life." Daniel gives tongue, but had been imported from Greece, to the genius truer criterion by which to judge of the spirit that in from the compilations of Adelphus quite a different ver- of whose language they were much better adapted. The times past has animated it, than is furnished by ecclesion of this same legend, and indeed their number, as already old Saturnian verse, as we have already said, sometimes siastical canons or the decrees of councils; for it is in the intimated, is nearly infinite, composing what Mr. Trench affected rhyme; and this alone would be almost conclusongs of a Church as of a People that we can see, welling ventures to call the Christian mythology. In a hymn on sive evidence that its poetical notation was rhythmical up from within, the deepest fountains of pious or patri- the Nativity, which continued long "a great favorite in rather than metrical. The metre of Saturnian verse never otic feeling. James II. was driven from his throne by a the Lutheran churches of Germany, and has indeed sur- has been sottled—a pretty sure proof that it never had peasant's refrain, as Charles II. had been restored by a vived among them till well-nigh the present day," the any. It was not until a much later period that the lyric popular ditty; \* and the fervid hymns of Hans Sacks were | following doublet is found: deemed as potent in the "Reformation" as the sermons of Luther or the epistles of Melancthon, though the poet cobgitive poems, all, or nearly all, have perished.

Moreover, without some knowledge of the Latin hymns a debt the present generation owes to those that have gone dent nurses that on Christmas eve the cattle in the field the old accentual poems still survived to transmit the le before for the treasures of sacred poetry now in our actual and the horses in their stalls still prostrate themselves in gendary lore of an earlier age. When accordingly the the ancient church. That richest of the modern hymnolo- old "the ox and the ass who were so happy as to see the ing thoughts, it had but to revive that which, though from gies, the German, is under especial obligations to these Lord." well heads of christian poesy; for it is hence that the best As regards the latinity of the medieval hymns, we need Frank's "Advent Hymn," which he owes to the

" Veni, Redemptor gentium" noblest in the German tongue, commencing

"O Haupt voll Blut un i Wunden, nard's; while the "rugged and yet withal so sweet" stanzas of an early hymn, the

" Urbs beata Hirusalem," whose author is unknown, but whose date is as early as the eighth or ninth century, have proved the "source of tradicted its own fundamental idea; but, of the rest, it manifold inspiration in circles beyond its own "-the hymn-book of Germany containing at least two pieces of

"Never" says he, in these instances, "had so slight a cause so great an effect." We quote memoriler.

but what we have adduced must suffice to show that to the mere student of literary history these relics of the early and mediæval christian church possess at once an

There is one other aspect in which we would present the claims of this poetry, arguing for it a greater patron- to perform in using the Latin tongue, and of the manner and the later mediaval divines greatly affected a typical spoken by conscript fathers and the conquerors of the explanation of almost every passage in Holy Writ.

which they swarmed with Scriptural and patristic allu- less still be found in the liturgies and sermons of those sions, yet such as oftentimes one might miss at a first or times, which will never be known save to moths, booknd perusal, or, unless they were pointed out, might worms, and mice. overlook altogether." Now, as he justly argues, whatever the absolute worth of the mediæval typology may be, its relative worth is considerable, giving us such insight as it does into the habits of men's thoughts in those ages, and the aspects under which they were went to contemplate the Holy Scriptures, and the facts of which Holy Scripture is the record. It is a just remark of Ampère, on this very subject, in his "Literary History of France," that "that which is but little important for the history of charged) of its power as an instrument of poetic art art may be greatly so for the history of the human mind." As the comparative anatomist can form a just conception of the size, shape, and habitudes of an extinct animal from the smallest fragmentary remains-a fossil tooth or claw-belonging to it, so also the philosophical historian can accurately gauge and define the intellectual development of mediaval mind by even the literary exuvia of rhyme as a means of melody. The following lines rian can accurately gauge and define the intellectual defore, is by no means such a repertory of mediæval which, like so many waifs and strays, are strown along of old Ennius have been frequently quoted in proof, the tract of the middle age.

To read understandingly many of the mediaval Latin hymns requires some familiarity with the Vulgate version of the Bible, as this alone was used by the Latin hymnologists, and occasionally their allusions can only be elucidated by a reference to a "various reading" of the Vulgate in which it differs from our Received Version. If our space permitted we might quote some amazing in Israel that it was indeed "a land flowing with milk stances in which these old rhymes, following the Vulgate too literally, and construing the Latin rather mistakenly, have fallen into blunders that do not speak much in favor laudatores temporis acti who regard the middle either of their accurate theology or scholarship. Thus ages as most of all "incarnate with the thought of Adam of St. Victor (following, it must be admitted, the We leave it for Oxford dectors and ultra- exegesis of St. Augustine) has two lines in a "Resurrection Hymn," in which he represents the first murderer,

" Sed non deletur penitus

Cain, in signum positus ; for, having only the Vulgate before him, in which he religious estheticism, or the promotion of a dilet- found (Gen. iv. 15) the words "Posuitque Dominus Cain signum," (Cain being left undeclined in the version,) he read the passage thus: "The Lord set Cain as a sign," instead of construing it properly, "The Lord set a sign

Of all the mediæval hymnologists, Adam of St. Victor, of Galilee said of the individual man, "If the light | that "he pushes too far, and plays over-much with, his that is in thee be darkness, how great is that dark. skill in the typical application of the Old Testament." A ness." Yet, if those ages were dark, they were not hymn of his composed to be sung at the dedication of a without their star-light. If it was then the winter- church is a perfect study in mediaval typology, and dethat beneath the ice and snows were preserved as well as and critical ingenuity, if for nothing else. As a literary buried the seeds of the coming harvest, which only await- puzzle for our Latin readers, we give two strophes of this

> " In bivio tegens nuda, " Synagoga supplantatur A Jacob, dum divagatur, Geminos parit ex Juda Nimis freta literæ. Thamar diu vidua. Lippam Liam latent multa, Hic Moyses a puellâ Ouibus videns Rachel fulta Dum se lavat, in fiscella Pari nubit foedere. Reperitur scirpea.'

In the homilies of Gregory the Great, the writings of St. Augustine, the allegories of Hugh of St. Victor, and Mr. Trench himself suggests, those who consider that the mark in a work by Augusti on the History of Christian could find no passage through the artificial conduits which under ban—that nothing is to be learned from it, or no- ject, as well as more accessible to English readers, is Mrs. for themselves new channels. The same relation which prove, not merely of a small matter or two in the present | which the artistic bearings and relations of this poetry are | the christian era obtains equally between their respective volume, but of its entire content and the aim of its editor; discussed and illustrated in a manner that does equal architectures—between the graceful Ionian temples and

Judah" whom the Father raised from the dead on the would have been distasteful to the poets and adherents of Of the poems here offered by the present compiler there third day. Very frequent also are the references in these the new evangel. These very airs were redolent of the

Cognovit bos et asinus

Quod puer erat Dominus; bler has been far from inheriting a celebrity equal to that for it was a wide-spread legend of the middle ages to bler has been lar from inheriting a celebrity equal to these his illustrious which the poet here alludes, that an ox and an ass of the "Of our lyrical poets, Horace is almost the only one fit contemporaries and co-laborers: of his six thousand fu- inn at Bethlehem recognised and worshipped the holy to be read." These measures, therefore, were never fully child whom the Jews refused to acknowledge." Nor has a naturalized, nor did they ever have any vogue save with reminiscence of this legend become wholly obsolete even the literary and higher class of Roman society: in the of the Church, it is impossible to appreciate how great in our day, for the children are still taught by their crepossession, and which have been, in part, the bequest of lowly adoration exactly at the hour of midnight, as did of

of the German poets have been glad to draw their inspi- not say that it is often barbarous and corrupt. To judge when thus reinstalled, began rapidly to displace the "exration, even when they have not been content to act in them by the classical models of the preceding ethnic era offic metres" which had never been fairly acclimatized on the humbler capacity of mere translators. In verification would be as manifestly absurd as it is unjust. The new the Latin soil. of this we need but remind the German reader of John religion, in availing itself of the existing Latin language. Another cause why the prosodial metres fell into diswas compelled to alter and modify the classic purity of the old heathen speech, before that speech could become were entirely ignorant of the arbitrary laws by which of St. Ambrose, who died before the close of the fourth the fitting vehicle for transmitting the new religious faith. they were constructed, and therefore falled to appreciate century. Paul Gerhard's "Passion Hymn," one of the As Mr. Trench is fond of saying, "the new wine had to their poetic value. So long as literature addressed itself be put in new bottles;" for, as he very truly adds, it had to the learned few, as it did during the Augustan age, not been given to the Gospel to make and mould the socie- when "odi profunum vulgus" was the sentiment expressed is freely composed upon a grand old poem of St. Ber- ty and language which it found on its first institution. A by one and felt by all of its votaries, it was possible to reharder task was assigned it in having to make the best tain those refinements of the poetic art which depended use it could of an existing speech formed in obedience to on a high state of culture for their enjoyment. But when very different influences ;

"It had to reject and put under ban only that which tian poesy opened her fountains for all, the arbitrary reneeded to assimilate to itself what was capable of assimiymn-book of Germany containing at least two pieces of lation; to transmute what was willing to be transmuted;

\* On this subject consult Bishop Percy's "Reliques."

\* Will our renders believe us when we state that this legend was avowedly founded on Isaiah i, 3?

and inspiration, if not their form. These examples might be indefinitely multiplied, and our own obligations to these same sources shown by tracing the motive of many English hymns directly or indirectly to a Latin original; wrought in it from the first, instead of coming in, a later addition to it now, at the end of time."

We have quoted these observations of Mr. Trench length, because it seems to us impossible to form any ade- by all; which had also in its union with music this adquate idea of the function which the Christian church had than has been generally conceded to it: we mean the in which she performed it, without recognising and apat which it reflects upon the middle age exposition of preciating their justice. Still the body of mediaval Lared Scripture. It is known to all that the early Fathers | tin bears the same majestic impress of the old tongue world. Du Cange has collected those words and phrases The longer," says Mr. Trench, "I was engaged with of the later writers, which present much difficulty to the the poems, the more I was struck with the extent to merely classical scholar, though many more might doubt-

It cannot fail to have struck the most inattentive reader of Latin as a remarkable fact that the classical poets of ancient Rome (in this imitating the example of their Grecian models) abstain carefully from the use of rhyme. We say abstain carefully, for that they were ignorant of the resources of their language for the production of rhyme, (as some have fancied,) or that they knew nothing (as others have are suppositions as unphilosophical and improbable in theory as they are groundless in fact : for nothing can be more clearly proved than that there was an early and therefore native tendency in ancient Latin poetry-such as the Saturnian verse and other fragand their number could be increased by examples equally conclusive if our limits admitted of their

Hac omnia vidi, inflammari, Priamo vi vitam, evitari Jovis aram sanguino, turpari.

Before advancing further, however, in the discu ion of this subject, and in order that we may ap proach it in the proper direction, we beg to prefac our subsequent observations by the following important statement, which we extract from Guest's History of English Rhythms:

"When the same modification of sound recurs at definite intervals, the coincidence very readily strikes the ear; and when it is found in accented syllables, such syllables fix the attention more strongly than if they merely received the accent. Hence we may perceive the importance of rhyme in accentual verse. It is not, as it is sometimes asserted, a mere ornament: it marks and defines the accent, and thereby strengthens and supports the rhythm. Its advantages have been felt so strongly that no people have ever adopted an accentual rhythm without also adopting rhyme."

In attempting therefore, to trace the rise and growth of rhyming Latin verse, we must first ob-serve that gradual "disintegration of the old prosodical system" of the elder Latin poetry, by which accent was almost imperceptibly substituted for quantity, insomuch that the number of the syllables and not their metre came at least to be regarded as the prevalent standard of poetical notation. Following Mr. Trench, therefore, as closely as we find he has himself followed Ampère, Fortlage, &c., (though we regret to state that he has not any where acknowledged his obligations to the latter of those named,) we may state several reasons for the gradual, and at last complete, displacement of the old metrical forms under the influence of the new religion. And, in the first place, it may be said that the very genius of the classical prosody, adapted as it expressly was to embody and mirror forth the objective elements of beauty in nature and in art, was utterly alien to the subjective and mystical, the aliquid immensum, infinitumque, which first began fairly to dawn upon the minds of men at the beginning of the Christian era. "Beauty of outline," says Mr. Trench, "beauty of form, (and what a flood of light does that one word forma in Latin as equivalent to beauty, pour on the difference tracery and moulding comprise and define shapes of sening during a thousand years of her existence; and on the composed so chief a part of the popular literature that suous beauty which enchant the eye; in the latter it is assumption also that the voices in which men uttered was contemporaneous in its prevalence. Thus Adam of the massive, the complex, and the infinite, which do not

The metres of the classical versification, moreover, we "gay religions, full of pomp and gold," to whose idolatively revolted from that which exhaled the atmosphere

It must further be remembered that the lyric measure of the classical prosody were never native to the Latin metres were engrafted on the Latin tongue by a Catullus and a Horace, and how uncongenial they always remained to it is amply attested by the familiar and trenchant remark of a critic of their own, Quintilian, who says new religion arose and sought new utterances for its teemlong desuctude it had fallen into literary neglect, was really the primal eldest form of Latin verse; and which,

use is to be found in the fact that the people, the masses, "to the poor the Gospel was preached," and the Chrisstrictions which had before locked up the melody of Latin verse were, on principle, discarded by those who presidmuch addicted to congregational singing, as we learn both from sacred and profane history; hence it was necessary. as Mr. Trench justly argues, that the Christian poetry

sacred poetic art which have derived from it their color consecration; and altogether to adjust, not always with should appeal to some principle intelligible to every man, has also introduced an English version of a few of its whether he had received an education of the schools or

and involving so many inconsistencies, could no longer be maintained as the basis of harmony. The church naturally fell back on accent, which is essentially popular, appealing to the common sense of every ear, and in its broader features, in its simple rise and fall, appreciable vantage, that it allowed to those who were much more concerned about what they said than how they said it, and could ill brook to be crossed and turned out of their way by rules and restraints-the necessity of which they did not acknowledge-far greater liberty than quantity would have afforded them; inasmuch as the music, in its great choral harmonies, was ever ready to throw its broad mantle over the verse to conceal its weakness, and, where needful, to cover its multitude of sins. For these several and concurrent reasons, the "strictness of metrical observance" being gradually "relaxed," it remains to trace the progressive steps by which the new verse manifested a tendency towards rhyme, which, as already indicated by the extract above given from Guest, is uniformly its inseparable adjunct. To present this part of our subject adequately would require a length of dissertation and a multiplicity of examples quoted from the early and later Meyer, the Chevalier Bunsen, Dr. Daniel, &c. Dr. Frechristian verse which would far transcend the limits within which we are constrained to confine our remarks. Suffice it say, in the words of our author, that rhyme rather showed itself first in lines which, having a little relaxed the strictness of metrical observance, sought to find a compensation for this in similar closes to the verse; and very far was it at first from that elaborate and perfect instrument which it afterwards became. We may trace it step by step from its first rude and uncertain beginnings, till, in the later hymnologists of the twelfth and thirteenth centuries, an Aquinas, or an Adam of St. Victor, it displayed all its latent capacities, and attained its final glory and perfection, satiating the ear with a richness of melody that scarcely any where is to be surpassed. At first the rhymes were often merely vowel or assonant ones, the consonants not being required to agree; or the rhyme was adhered to when it was convenient, but, when it cost trouble to find the needful word, was abandoned; or the rhyme was allowed or even arranged to fall on an unaccented syllable, and was therefore scarcely noticeable; or consisted merely in the similar termination of a single letter; or, on the strength of this like ending, and in reliance upon this as sufficiently sustaining the melody, the whole other construction of the verse and arrangement of the syllables was neglected. Thus it lies in our power to trace distinctly, and as it were step by step, the whole rise and growth of the Latin rhymed poetry, from its first "unconscious preludings" in a St. Ambrose to its full diapason in the choral harmonies of a Thomas de Celano or an Adam of St. Victor.

With respect to the natural genius and quality of the sacred Latin poetry, we cannot forbear inserting the following observations, which we translate from the glowing pages of Fortlage:\*

"The fire of Revelation, in its strong and simple energy, by which, as it were, it rends the rock and bursts the icy pieces of the human heart, predominates in those oldest pieces of the sacred Latin poesy which are comprised in the Ambrosian hymnology, a species of song which moves in the simplest tones and seldom uses rhyme. Its chief characteristic is the absence of ornament. From through thorns and brambles it oftentimes takes its way; but beneath the rugged covering of the words there often glows a fiery energy, the power of that revealed word which interpenetrates the universe. This can well be called the primal song of Christendom, the song of its moral force, for by it Christianity begot in the soul of her confessors a stoicism that overcame the world, and which, by its un-tiring persistence, at last won victory for the cross. The fire of enthusiasm and sentiment which in the old Roman song never came to an immediate outburst, gleamed brightly up, however, in Spain, especially in the poesy of Prudentius. If the severe simplicity of the Ambrosian hymns reminds us of the Mosaic mandate to sacrifice to God on altars of unhewn stone, we observe, on the contrary, in Prudentius a bursting forth anew of the old flaming psalmody, blazing in many-colored lights, like the variegated hues transmitted through some stained glass window. As we listen the soul welters in deep and strong emotion. From this has arisen whatever of most sublime, magnificent, and fair the sacred poesy of Christen-dom has brought to light. In it the organ-pipes which thunder through heaven and earth seem in full play, as with shudders of inner unworthiness, with cries and melting tears, with jubilant shouts over the goodness of God, and plaints and sighs over Adam's fall, and with triumph ant strains that praise the great redemption, they thrill through the universe. It is thus that the heights of a feer and more ecstatic melody were reached, in opposiared and subdued notes of elder Rome, just as in the profane poetry of the South the many-colored lights of Calderon differ from the more sombre severity of Dante and the exquisitely-compounded

"Under Fortunatus this fuller strain of song proceeds to Italy, in the shuddering notes of his 'Vesilla Regis' and 'Pange Lingua,' and there unites, as at a later day in France, with the rich veins of song opened by a Peter Domiani, Thomas Aquinas, Adam of St. Victor, Bernard, and Bonaventura, until at last it reached its highest summits in the tenors of the flaming "Diec Ira," and the pathos of the tearful "Stabat Mater." But that which spans the distance between them both, and in which consists the depth of the Christian poetry, is the element of a deep remorse, in which the wood of the cross appears, like to a wonder-working tree, as the central mystery of

We pass, in conclusion, to notice as briefly as possible the literary history and fortunes of one of the choicest specimens of this mediaval Latin verse, and for this purose select the Prosa, which is doubtless the best known pose select the *Prosa*, which is doubtless the best known of the river, and brought it on shore, supposing he had to the widest circle of readers; we mean the *Dies Ira* of secured a prize. On knocking in the head, the feet of a Thomas de Celano, for to him we do not hesitate to ascribe its authorship, without at present entering into the controversy which has been waged on this subject, deeming it sufficient merely to state that the claims of Thomas de Celano have been vindicated by those whose research and scholarship best entitle them to pronounce a judgment on this vexed question-by Lisco, and Mohnike, and Geiseler. Neither do our limits permit us to discuss the three rival lections of this celebrated hymn, that of the Mantuan marble, the text of Hæmmerlin, or the Roman missal, though we rather incline with Daniel to believe that the last contains it in the shape which it bore on first leaving the hands of its composer, instead of being the

residuum of two successive recisions. Of this majestic hymn Daniel has forcibly said, " quot unt verba tot pondera, immo tonitrua," and justly ranks it as the highest ornament of sacred poetry, and a most valuable heir-loom of the Latin church : for even they, he adds, to whom the Latin hymns of the church are wholly unknown, at least know of this, and Many are found so bottom. Jean Desponey, A. Dartigues, Jean Tape, and destitute of taste and culture as not at all to appreciate destitute of taste and culture as not at all to appreciate the sweetness of sacred melody, he thinks even these must be charmed by its thrilling strains. It is not difficult to understand or explain the wide and general popularity which it has enjoyed. The metre or rhythm so grandly devised, of which Mr. Trench remembers no other example; the solemn effect of the triple assonances having been well likened by Guericke to blow following blow of hammer on the anvil; the aptness of the cadence to the subject-matter; the deep and mighty flow of the verse. like tidal waves in a swelling sea ; and, above all, the inimitable dignity, gravity, and condensation of the Latin tongue, have all conspired to give the Dies In. a high place-indeed, one of the highest in the world of sacred

The first mention of this prosa, or sequentia, as it is convertibly and technically called, is in a work of Bortholomew of Pisa, who died in 1401. It is found by Daniel in all the Italian missals, but from their date it is evident that it did not come into general use as a part of the church service earlier than the 16th century; and, as its author was a Minorite friar, it doubtless obtained its currency throughout Europe from the missals of the Franciscan order, as did also the STABAT MATER.

"It is not wonderful," says Mr. Trench, in a note or this hymn, "that a poem such as this should have continually allured and continually defied translators. have several versions in English, beginning with one by Crashaw, in his Steps to the Temple, London, 1648; it is in quatrains, and rather a reproduction than a translation.

It was also rendered into English by the Earl of Roscommon, and Johnson tells us, in his Lives of the Poets, ed over the new Parnassus. The primitive church were that the dying Earl uttered in his last moments with great energy two lines of his own version. Sir Walter Scott

\* "Geslinge Christlicher Vorzeit." Berlin: 1844.

opening stanzas into the Lay of the Last Minstrel, and in not. Quantity, with its values so often merely fictitious his correspondence, writing to a brother poet, Crabbe, he

and some of the other hymns of the Catholic Church, are more solemn and affecting than the fine classical poetry of Buchanan: the one has the gloomy dignity of a Gothic church, and reminds us constantly of the worship to which it is dedicated; the other is more like a pagan temple, re-calling to our memory the classical and fabulous deities."

Mrs. Piozzi, we may state in this connexion, records of Dr. Johnson, that "when he would try to repeat that celebrated Prosa ecclesiastica pro mortuis, as it is called, beginning Dies Ira, dies illa, he could never pass the stanza ending thus, Tantus labor non sit cassus, without bursting into a flood of tears." Among later English writers who have tested their strength on this Pandar's bow of sacred verse, we may mention the names of Caswall, Irons, Trench, Lord Lyndsay, Isaac Williams, and in our own country, of J. N. Brown, Dr. W. R. Williams, and Dr. A. Coles, which last named gentleman has given two versions, one of surpassing merit.

In Germany the translations have been still more abun dant, and many of them executed by eminent hands, such as Knapp, Aug. Wm. Schlegel, Herder, J. G. Fichte, Von derick G. Lisco, in a monograph which he has published on this celebrated Prosa, enumerates forty-four German versions. A single poet, Robert Lecke, in 1842, published twelve several translations of his own. Since that time the number has grown, as appears from a subsequent publication of Lisco's, to sixty or seventy, among which is also given one in modern Greek, executed by the Rev. Mr. Hildner, an English missionary at Syra, and to which we may add still another, composed in Hebrew, by Lewis Splieth, an Oriental scholar of Germany. We need but allude to the sublime use which Goethe makes of snatches of this hymn in his "Faust."

In France there have also appeared several renderings from time to time, though none possessing great merit. We need scarcely add that it was upon the Dies Ire that Mozart founded his celebrated Requiem, in the composi tion of which his excitement became so great as to haste his death before he had finished his task. Among the other great musical celebrities who "have sought to marry its poetry to immortal melody" may be enumerated Cherubini, Pergolesi, Haydn, Jomelli, and Palæstrina.

As this remarkable poem, whose literary history have briefly sketched, may not be accessible to all of our readers, we append below the original, accompanied by the translation of Dr. Abraham Coles, of Newark, N. Jersey:

THE ORIGINAL. TRANSLATION. Day of wrath, that day of burning All shall melt, to ashes turning, As foretold by Seers discerning. Dies iræ, dies illa, Teste David cum Sybilla Oh what fear shall it engender Quantus tremor est futurus, Quando Judex est venturus Cuncta stricte discussurus. When the Judge shall come in splea Strict to mark and just to render. Tuba mirum spargens sonus Per sepulchra regionum, Coget omnes ante thronum

Trumpet scattering sounds of wond Rending sepulchres asunder, Shall resistless summons thunder. Mors stupebit et Natura All aghast then Death shall shiver, And great Nature's frame shall quive When the graves their dead deliver Cum resurget creatura Judicanti responsura. Liber scriptus proferetur, Book where every act's recorded, All events all time afforded, Shall be brought, and dooms awarde When shall sit the Judge unerring,

Judex ergo cum sedebit Quidquid latet appareb Nil inultum remanebit He'll unfold all here occurring. No just vengeance then deferring. What shall I say that time pending?
Ask what Advocate's befriending,
When the just man needs defending Quid sum miser tune dicturus Quem patronum rogaturus, Cum vix justus sit securus? VIII.

King almighty and all-knowing,
Grace to sinners freely showing,
Save me, Fount of good e'erflowing. Recordare, Jesu pie, Think, Oh Jesus, for what reason Thou endur dest earth's spite

Quod sum causa ture Ne me perdas illa die. treason, Nor me lose in that dread season. Querens me sedisti lassu Redemisti crucem passus Tantus labor non sit cass Seeking me Thy worn feet hasted, On the cross Thy soul death tasted, Let such labor not be wasted. Righteons Judge of retribution, Grant me perfect absolution, Ere that day of execution. Juste Judex ultionis, Donum fac remission Aute diem rationis. XII.
Culprit-like, I—heart all broken,
On my cheek shame's crimson toke
Plead the pardoning word be spoke Ingemisco tanquam reus Culpa rubet vultus meus Supplicanti parce, Deus.

Thou who Mary gav'st remission, Heard'st the dying Thief's petition Cheered'st with hope my lost conditi XIV. Though my prayers do nothing merit What is needful, Thou confer it— Lest I endless fire inherit. xv.

XV.
Mid the sheep a place decide me.
And from goats on left divide me.
Standing on the right beside Thee.
XVI.
When th' accured away are driven,
To etermal burnings them. To eternal burnings given, Call me with the bless'd to Heav'n. I beseech thee, prostrate lying, Heart as ashes contrite, sighing Care for me when I am dying. Oro supplex et acclinis Cor contritum quasi cinis Gere curam mei finis. Lachrymosa dies illa. On that awful day of wailing. Qua resurget ex favill Human destinies unveiling, When man rising, stands before Spare the culprit, God of glory!

MURDER "WILL OUT."

The homely adage that "murder will out" was recently verified in a remarkable manner in New Orleans. On the 2d instant a laborer saw a barrel revolving in an eddy boy sprang out of the barrel, and the man was shocked to find a body surrounded by the litter of a horse stable. The post mortem did not evelop any fatal injury, but an intelligent policeman took the matter in charge, examined the marks on the barrel, and the quality of flour adhering to its sides, the kind of weeds mixed with the hay, amor which was also found some broken glass. He succeed in tracing the barrel to a certain grocery store, to which a stable was attached. There the hay corresponded exactly with that which had been placed with the boy's body in the barrel. The same weed was plentifully discovered in it, and the bed of the horse and the refuse of his stall were profusely mixed with the tell-tale weed. Moreover, pieces of broken glass were found beneath the horse's feet corresponding in every particular with the pieces which had been taken from the barrel. Some panes f glass in front of the horse's manger had been broken and had furnished the transparent reasons for a suspicion of foul play so strangely brought to light. Further search in the store developed the fact that a flour barrel of the same make and brand as that in which the body of the murdered boy had been stowed away was there with a but all denied any knowledge of the circumstances. Sub-sequently, Tape made a confession, stating the following

That he is employed as a drayman by Mr. Darfigues; that on day before yesterday as several children playing there; Mr. Dartiques got angry at said children, and told them to go out of the store; that the children, with the exception of one, ran out, and that one was assaulted and struck with a piece of fron on the neck by the said Dartiques, that said boy fell behind a pile of sacks of bran, and deponent then saw said Dartiques throw a number of sacks of bran over the body of the boy. Dartiques then told deponent not to say any thing of what he had seen, and ordered him to go about his work. On the next day deponent wanted to pile up the sacks of bran in their original place, but was ordered by Dartiques not to touch the same, but to go to his work; deponent then went out and did not hear again of the body at that time; that this morning he saw a light in the store, through the histeway, and having walked down sairs, he saw Mr. Dartiques put something in a barred and cover it with hay. He then took it outside, and soon after returned and hiew out the light, and went back to bed. Deponent now recognises the piece of iron produced and shown to him as the same used by said Dartiques in striking said boy. That on this morning there was a crowd on the Levce, and Dartiques and Desponent now recognised the piece of iron produced and shown to him as the same used by said Dartiques in striking said boy. That on this morning there was a crowd on the Levce, and Dartiques and Desponent for the save as a loot projected from said Darred, and saw it forced back into the barred by Dartiques. Deponent saw the body when taken from the barred by Dartiques, Deponent and recognised it as that of the boy that had been struck by Dartiques and Desponey not to go.

The iron with which the boy was struck was a flour

The iron with which the boy was struck was a flou ampler. It was found in the part of the store indicated by Tape, and was considerably bent, probably from the by Tape, and was considerably bent, prefects of the blow dealt with it on the of the deceased is THEODORE GEORGE WOLFLEY. It is not probable that the blow he received would have occasione death had he not been confined and smothered beneath the sacks of bran.

MAIL POUCH.—At Philadelphia, on Tuesday morning, while the one o'clock mail line for New York was preparing to leave the depot at Kensington, a leather pouch, ing to leave the depot at Kensington, a leather pouch, containing two canvass bags, with the whole of the mails from Georgia and Florida for New York, were stolen. The two bags were subsequently found cut in the depot, and a dozen or so of letters lying about that had been EDITORS' CORRESPONDENCE

WASHINGTON, SEPTEMBER 8, 1852. Messrs. GALES & SEATON: In the National Intelligencer of this morning I have read with no or-dinary interest an article headed "Indians of the Far West." This feeling article I have read with the more interest, because within a few days I have returned from a visit to Central Ohio and its really flourishing capital, Columbus. The Editors of the National Intelligencer and its readers will, I hope, pardon some apparent egotism, rendered indispen-sable from the nature of the subject.

Three months are only wanting of seventy-one years, since, with my parents, I entered on the then dreary Great West."

These two terms awaken in the mind thoughts and reflections not easily, if at all, to be expressed in words. Infant as I was, the scenes since 1781 have been too powerfully striking to be ever forgotten by any person to whom they were presented. To me the whole period presents itself as an immense panorama, to the opening and close of which I was a witness—the close of the American revolution, the rise and close of the convulsions of Europe; and, to turn to the immense theatre, the Great West, what thoughts does the term excite!

Here we have before us a continent separated from Europe by an ocean of not a mean intermediate breadth of three thousand miles, yet concealed, until within the last four centuries, through all previous time, from the eye of civilized man. In this immense lapse of ages, through the rise and fall of the nations, kingdoms, and empires of Asia, Africa, and Europe, where are the records of Ameica-of a continent stretching from the frozen regions of both polar extremes of the earth-a continent and its islands presenting every habitable climate, and teeming with animal, vegetable, and mineral productions?

To these natural and awful questions no answer can be given. When discovered, man was found on both subcontinents and on their insular groups; but from whence came their progenitors? If of the Adamite stock, where and when took place the separation?

Dark and mysterious as are these subjects, they arrest and call into action the highest attributes of the human mind. In the progress of thought we are brought to a view of Europeans discovering, invading, and taking possession of (to them) this newly-revealed creation. Here we have before us the meeting, violent collision, and partial intermingling of two classes of men as little previously known to each other as if from different planets. Some supereminently great mind is to rise and place his name with Homer, Thucydides, Gibbon, and a very few other names, found at long intervals of time, by grappling with this subject, demanding, I may repeat, the very highest attributes of intellect.

But, to confine our views at present to the rapid spread of white and civilized man over the zone of North America, now possessed by the United States, and the contemporaneous decline of the savage race, its former possessors through all past time, may we not ask, Are the effects subjects of either wonder or regret, if the Indians do not become civilized in the true intent of the term?

To have seen, as I have seen, the same region in its primitive, savage state, and now opening and blooming with all the attributes of civilization and christianity ; to stand on the very spot where the mother and her babes were murdered by savages, and that within the memory of the beholder, and now find it a smiling and happy land of peace, plenty, and safety!

Let the trembling remnants of once savage tribes be dealt with tenderly but wisely. If left in groups, the gloomy energy of the savage will be only replaced by stupid, idle vacancy, far more injurious to the tribe or individual than actual slavery. Where, in all history, sacred or profane, are we to find

an example of a savage people becoming civilized from the mere view of the effects without the constraint of

civilization? Leaving this hypothesis for future solution, we may turn to former causes and present effects. Much mistaken zeal and useless expense and labor have been thrown away in order to change savage into civilized society, and that to an extent which would have, if the material had been selected from the indigent part of any society already civilized, to some extent produced effects according with the theory. What is here meant by the term civilized is where the individuals have the possession and familiar use of the elements of language especially, and possess a certain number of individuals with a corresponding share of education, which forms the true basis of civilization. An immense proportion of the European emigrants to the United States are examples. Not one in ten thousand of these European emigrants who come to the United States above the age of infancy but are incomparably better prepared to rise in the scale of civilization and to comprehend the truths of christianity than any savage of any age. The one has the elements, if in a rude state, which admit advance; the other has received impressions utterly repulsive to and irremovably antagonistic to real WILLIAM DARBY. civilization.

## LAKE MICHIGAN FISHERIES.

Accident recently directed our attention to the amount of business now doing on Lake Michigan in the single item of catching and packing fish. For many years the island of Mackinac was the only point on the Northern lakes where white fish and trout could be found, packed for exportation. So exclusive and so long was the trade confined to that little island that its name was imparted to them, and fish caught in Lakes Huron and Michigan at the present time, perhaps hundreds of miles from it, are even now known as " Mackinac White Fish or Trout." while perhaps but a tithe of the whole number caught are found near its shores. A few Indians or half-breeds, for the limited annual supply, which was only suffic for the limited annual supply, which was only sufficient to give them a bare support. Others, who engaged in the business, though not confining themselves exclusively to it, have cleared therein large sums of money. Gradually and almost insensibly the fishing trade has increased on the two lakes mentioned from thousands of barrels to tens of thousands annually, and not less than from eight to ten thousand persons are employed in or directly de-pendant upon the fisher is of Lake Michigan alone. There is a district in the south end of this lake, embracing the islands, bays, and main land, extending north and south about seventy miles, and east and west about one hundred and twenty miles, from which there will be shipped this year not less than fifty thousand barrels of fish, which will command in market about \$250,000. To those unacquainted with the extent of this trade the amount will appear enormous, and yet, as large as it has proven, it is conducted in a manner that will not permit it to yield by at least 25 per cent, that arofit which it could be made to yield. Those engaged in it are generally men of small means, who are not able to provide themselves, after procuring nets, boats, &c., with the supplies necessary for their support during the fishing season. Hence they are made dependant upon the fitful visits of a sail vessel, prompted to their grounds occasionally to turn a penny.—Chicago Tribuse.

In the good old town of Wethersfield (Conn.) it is the custom to toll the age of every person who dies. Last week the bell, one of the largest in the State, was tolled one hundred strokes at the death of a Mrs. Ayrault. Mrs. A. has never exhibited marks of unusual age.

\*INSTINCT OF THE TURTLE.-It has ben observed that turtles cross the ocean from the Bay of Honduras to the Cayman Isles, near Jamaica, a distance of four hundred and fifty miles, with an accuracy superior to the chart and compass of human skill; for it is affirmed that vessels which have lost their latitude in hazy weather have steered entirely by the nose of the turtles in swimming. The object of their voyage, as of the migration of birds, is for the purpose of laying eggs on a spot peculiarly favorable.

[Bishop Stanley on Birds.]

A NEW "BALM OF GILEAD."-Mrs. Credulous issues the following certificate through the Belknap Gazette, and, though it appears to be an advertisement, we insert it without fee or reward, for the benefit of her numerous rela-

tives throughout the country: tives throughout the country:

"7. Cordelia Credulous, have been for years suffering from universal debility, syme in the back, tape-worm, rheumatis, and a long-standing rebellious complisht, making me desput costic bettimes, and lesides these I bave not felt well myself; so it was not long afore I was brought very low, and my taxet impudent friends didn't know me, and the regular faculties did not expect, me to live from end to another. After, wars of suffering and sorrow. Aunt Dorothy Tripnose recommended as the last resort that I should try a few bottles of the Pictorial Abcellarated Compound Extract of Gill-over-the-ground and the syrup of Ignore and Ruckieberries, and to be sartin to get that which bad the proprietor on it, for none else was genuine. I have taken three bottles and am a new credur; and I expect by the time I take six bottles inore I shall get the spine out of my back entirely. I cheerfully recommend this medicine to all, sick or well.

he late Attorney General, as learned in the law an ar him chambers of left digits out at a limit was